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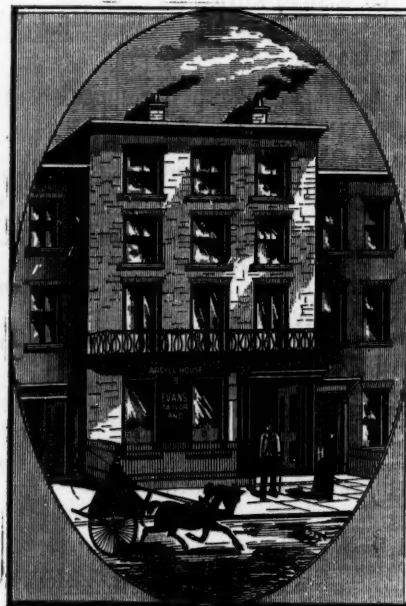
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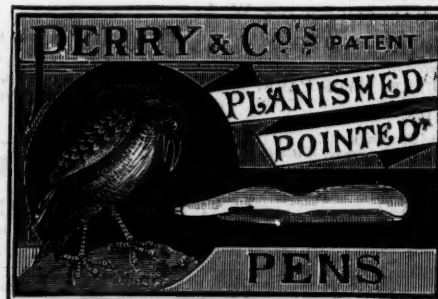
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## The Musical World.

LONDON, SATURDAY, AUGUST 20, 1887.

### THE FAMILY OF THE BREUNINGS, BEETHOVEN'S FRIENDS.

BY A. W. THAYER.

Author of the "Life of Beethoven."

IN 1527 the Grand Master of the Teutonic Order fixed his seat at Mergentheim, in Suabia. In the first half of the last century the important office of the Chancellor of the Commandery of Mergentheim was held successively by two Mayerhofens, father and son, to whom, in 1761—Clemens August, Archbishop and Elector of Cologne, being then Grand Master—Christoph von Breuning, who had married the younger Mayerhofen's daughter, had succeeded. This Breuning's five sons, George Joseph, Lorenz, Johann Philipp, Emanuel Joseph, and Christoph, all received important offices either in the Order or in the Electorate. George Joseph remained in Mergentheim, and was his father's successor as chancellor; Johann Philipp entered the church and became Canon at Kerpen, near Cologne; Lorenz was Chancellor of the Archdeacon-Fund of Bonn and of a like foundation at Neuss; Christoph was Hofrath at Dillingen; and Emanuel Joseph, born in 1741, became at the early age of twenty, a "Conseiller actuel" at the Court in Bonn. There, on Jan. 3, 1750, he married Helène, daughter of Hofrath Stephen von Kerich, physician in ordinary to the Elector. The good influence of this excellent woman upon the young Beethoven renders a word upon her character pertinent. The extreme bigotry of the people of Cologne, so fearfully castigated in Luther's time by Ulrich von Hutten in his "Epistolæ Obscurorum Virorum," continued down almost to our time, in striking contrast to the liberality of the Electors and their Courts at Bonn. Helène von Kerich, by her father's call from Cologne to the Court, was brought under the influence of the latter, and as her brother Abraham was a professor on the foundation of which Lorenz von Breuning was chancellor, she was brought into close relations with the literary and scientific circles of the little capital. She grew up a woman of singular good sense, culture, and refinement; mild, kindly, affectionate in her domestic relations; as a wife and mother, irreproachable. Of the character of her husband little is known except by inference; but his very early call into the Electoral Council, his rapid rise to positions of high trust, his marriage to a privy councillor's daughter, and the unvarying tradition on the subject, all point to a man of more than ordinary ability and education.

At three o'clock in the morning of Jan. 15, 1777, the explosion of a small magazine of gunpowder awakened the people of

Bonn to behold flames bursting from the roofs of those parts of the Electoral Palace—now the University—which lay towards the town and the Minster Church. The fire raged all the day, and Emmanuel Breuning laboured incessantly for the preservation of the public records and documents. The registry, upon the books of which the weal and woe of so many families depended, was upon the ground floor, in a heavily vaulted apartment. As evening came on, and the fire still raged, the danger to this archive became imminent, and Breuning called for volunteers to aid him in bringing one of the fire-engines into a small court, in the hope of saving it. A narrow roof projecting from the wall, cloisterlike, shaded one side of the court, under which the men placed their engine and themselves. Suddenly, without any note of warning, the heavy stone cornice from above came crushing down upon them. Thirteen persons, Breuning among them, were taken away dead or dying. He was conveyed home, but died a little before midnight, in the thirty-sixth year of his age.

His young widow, who had just entered her twenty-eighth year, was left with three children, to whom a fourth was added a few months later:—Christoph, born May 13, 1771; Eleonore Brigitta, born April 23, 1772; Stephan, born Aug. 17, 1774; Lorenz (Lenz), born in the summer of 1777.

She remained in the house where her husband died, which was the property of her brother Abraham, and is still standing, across the square from the Minster Church, distinguished by a small enclosure in front and a cardinal's hat in low relief, cut in sandstone, over the door. Immediately after the death of his brother, Canon Lorenz came from Neuss to reside with her, as guardian and instructor of the children. Notwithstanding the presence of two ecclesiastics in the house as members of the family, Wegeler, who writes of a time some ten years later than Breuning's decease, testifies to the broad and liberal spirit, the free and unconstrained tone that reigned; and this is curiously confirmed by the fact that then and in Bonn neither of the sons was educated for the Church. Besides the classical studies, which of course the sons pursued, there appears to have been an exceptional attention paid to the rising German literature and to the works of the leading English authors.

Into this family, in his eighteenth year, Beethoven came, first as a music teacher of Eleonore and Lenz, and soon almost as a member of it. The good influence of this intercourse with the Breunings upon his intellectual development and moral character cannot be overrated, and short notices of the later lives of the various members of that household may therefore be given with advantage.

Abraham (Joseph) von Kerich, after the fall of the Electorate in 1794, retired to Beuel on the Ahr (now the Springs of Neuenahr), and resided for many years with his widowed sister, Stockhausen, but finally returned to Coblenz, where he died July 21, 1821, aged 71.

Lorenz von Breuning remained in Bonn with his sister-in-law until his death, aged 58, in 1796. Helène (Kerich) von Breuning, the widow, born in Cologne, remained in Bonn until 1813, then removed to her brother-in-law, the Canon, at Kerpen, thence to Beuel to the widow Stockhausen, where she remained until her son Christoph (1823) purchased the estate. The two widows removed then to the house of their birth in Cologne, and remained there until the decease of Madame Stockhausen, when the survivor came to her daughter in Coblenz, where she died, aged 89, on Dec. 9, 1838.

Christoph v. B., Helène's eldest son, studied jurisprudence at Bonn, Göttingen, and Jena. On the death of his uncle Lorenz he returned to Bonn, then under French rule, was made a member of the municipal council, and soon after its president. Ten years later he was appointed by the French Government professor in the Law School at Coblenz, which position he held until 1816, when, the Rhine provinces having been an-

nexed to Prussia, the University at Bonn was revived and the Coblenz School abolished. The year before he had been made a member of the provincial Court of Appeals, and in 1832 was called to Berlin to a seat in the Supreme Appellate Court. In 1838 he resigned this position and retired to his estate, Beuel, where he died Oct. 24, 1841.

Eleonore Brigitta v. B. married Franz Gerhard Wegeler, at Beuel, March 28, 1802, and died at Coblenz, June 13, 1841, in her seventieth year.

Stephan (Lorenz Joseph Judas Thaddeus) v. B., the well-known friend of Beethoven in later years, also studied jurisprudence at Bonn and Göttingen. Shortly before the fall of the Electorate, Max Franz, Elector of Cologne and Grand Master of the Teutonic Order, gave him a position in the Order at Mergentheim. A grand chapter held in Vienna in the summer of 1801 brought Stephan v. B. thither in the spring of that year, where he renewed his intimacy with Beethoven, begun in their boyhood, when both were pupils of Franz Ries on the violin. As the Teutonic Order no longer afforded to a young man the opportunity of a prosperous career, he obtained a place in the Austrian War Office, in which in 1818 he advanced to the dignity of Hofrath. This rapid rise (in the Austrian service) of a young man who had no advantages of noble birth and aristocratic protection, and was not even an Austrian by descent—confirms the traditions of his remarkable executive ability, his great industry, and extreme fidelity to duty. In Oct., 1825, Frederick, Prince of Hohenzollern-Heckingen, became President of the Imperial Council of War. From this moment, for no known reason, Breuning, who was extremely sensitive, and whose health had already suffered from too close application to his duties and his constant weighty responsibilities, was made the subject of such an amount of injustice, and exposed to such vexations and mortifications, as rapidly undermined his constitution, and he died, not yet fifty-three years of age, only ten weeks after the decease of his friend Beethoven, on June 4, 1827. He was twice married. The first wife was the daughter of Ritter von Vering, head of the Austrian military medical administration. She was a fine pianist, pupil of Schenk the composer, and even author of divers little musical compositions. Beethoven—who had often played four hands with her—dedicated to her the pianoforte arrangement of the Violin Concerto. She was born Nov. 26, 1791, and died, says the epitaph composed by her husband, "on the 21 March, 1809, in the eleventh month of happy wedded life, at the moment of the entrance of spring." The second wife was Marie Constanze Ruschowitz, born Dec. 1, 1784. She died Oct. 5, 1856, leaving one son and two daughters.

Lorenz (Lenz) studied medicine at Bonn and Vienna—whither he came in 1794, and renewed his musical studies with Beethoven. At parting the then young composer wrote in his album to this effect:—

"Truth exists for the wise,  
Beauty for the feeling heart!  
They belong to each other.

"DEAR GOOD BREUNING!—Never shall I forget the time which in Bonn as well as here I have spent with thee. Retain thy friendship for me, so as thou wilt find me ever the same. Vienna, 1797, on the 1st October.—Thy true friend,

"L. V. BEETHOVEN."

Their separation was final; on the 10th of the next April young Breuning was no more.

Moritz Gerhard, son of Stephan and Constanze (Ruschowitz) v. B., was born at Vienna, Aug. 28, 1813. For a long series of years he has been among the most eminent physicians of the Austrian capital. He passed his childhood in the "Rothehaus," very near the Schwarzschanerhaus in which Beethoven died, and during the composer's last sickness was much with him. The writer of this article had the pleasure, in

the summer of 1886, of showing him many a page in the Beethoven Conversation-books in his own hand, written sixty years before. Breuning married Josefina Magdalena Rosa, daughter of Franz Ritter von Gosleth, of Triest, the mother of two sons (one of them deceased) and two daughters.

Besides numerous pamphlets and articles on subjects relating to his profession, Dr. Gerhard is known in musical literature by his extremely interesting and valuable little book, "Aus dem Schwarzschanerhaus," a collection of reminiscences of Beethoven and the Breunings (Rosner, Vienna, 1874). He has for many years been an active and influential member of the governing body of the great "Gesellschaft der Musikfreunde" of that city.

A. W. THAYER.

### SPOHR'S FIRST VISIT TO LONDON.

(Concluded from page 631.)

Now follows a troubled period of my life, on which I still look back with sorrow. What with the result of the efforts my wife had made in practising on her new harp and the various impressions of the concert-night, she became so exhausted and suffering that I very much feared she would be attacked for the third time by a nervous fever. It was therefore high time to take a fixed resolution for her future life. After her second attack in Darmstadt, I had endeavoured to persuade her, on her complete recovery, to give up her nerve-destroying instrument; but seeing how much this proposal grieved her, I did not immediately repeat it. She was too true an artist in her whole soul, and had too great an affection for the instrument to which she owed so many triumphs, to be able to renounce it so easily; and it had also become a happy feeling with her, that by her talent she could contribute to our means of living. But now that she had exhausted herself so very much—for her physical strength was not sufficient to manage the new instrument, and a return to the old one could not content her again, now that she well knew the superiority of the new harp in tone and mechanism—it became much easier for me to win her over to my opinion, especially as I placed before her that she would still remain an artist, and could in future appear at my concerts as a pianist, for which she possessed the necessary qualities. This comforted her very much, although she must have said to herself that on the pianoforte she could not possibly obtain such success as she had with the harp, in which nobody came near her, at any rate in Germany. I promised her, besides, to give this decision the charm of novelty, that I would write some brilliant concertos for her. As much depended upon my success in piano-composition, I went at once to work, and even before our departure from London I finished the first movement of the pianoforte quartet, Op. 52. The harp I sent back to Mr. Erard, to have it out of sight. Mr. Erard took it back most willingly when he heard from me that my wife was obliged to give up the instrument through broken health, and would not accept any compensation for its use up to this time. It had now, he intimated very gallantly, received its first true value, since it had been played upon by so renowned an artist, and used for her last public appearance. Again, I took my wife every day for walks in the fresh air, and soon had the pleasure of seeing that, little by little, she was recovering from her weakness. The thought that she would soon see her children again must, above all, have operated powerfully on her health and spirits. I, also, was yearning for my own belongings, and, as soon as the last Philharmonic concert was over, I at once began to make preparations for our departure.

When I informed our old Johanning that our departure was near, the tears came into the good, faithful man's eyes.



He had acquired such affection for us that he wished to decline all payment for services performed, and even refused to accept the salary I had fixed for him. When I pressed him he did take it, but on the condition that we should not refuse him a favour. I asked him to name it, but it was long before, with much embarrassment, he stammered out that he begged my wife and me to do him the honour to take our last dinner in London with him the day before our departure. As we agreed without hesitation, his countenance suddenly cleared up and he did not know how to show his gratitude sufficiently. The last day he appeared dressed as we had never yet seen him, in his deceased master's best clothes, his hair powdered, and in white silk stockings, while at the door stood a hackney-coach which was to take us to his villa, and in which we found seated an artist already known to us, who had been his deceased master's most intimate friend, and whom he had also invited. When we started Johanning refused to take the fourth place, and declared that was not fit for him, although I told him that he was no longer my servant, but for this day my host and entertainer. But he would not allow himself to be persuaded, and took his accustomed place by the coachman. On the way our fellow-guest related many praiseworthy traits of Johanning to us, how he had behaved to his master with indescribable love and faithfulness, and how, after the death of the latter, he had spent the greater part of his legacy in having a monument erected to him in Westminster Abbey, so that we were penetrated with a true respect for our former servant.

When we arrived he opened the carriage door and led us into his property. It consisted of a tiny house in its surrounding garden, all very neat and clean. He first led us upstairs to the reception room, and did not fail to draw our attention to the bell-handles by the fire-side, which he straightway rang, although he could not call up a servant with it, since he and his wife were their own servants. Then we took a walk round the little garden, and finally entered the dining-room, where the table was laid for three people. Johanning still refused to take his place with us at table, this time indeed with the valid excuse that there would be nobody to wait on us. Thereupon he brought in the dishes from the kitchen and waited like a host on his guests, and we saw delight shining in his eyes. The dinner was very well prepared, and served on elegant china, part of his master's legacy. And, of course, good Rhine wine, which he placed before us, flowed freely enough. The dessert—cherries and strawberries—his little garden had produced, as he did not fail to inform his guests. Afterwards he led us back to his reception room, where we also found, in all her Sunday best, Mrs. Johanning, who had hitherto been busy in the kitchen with the preparation of the dinner. Then, after many more entreaties, the good old couple at length were persuaded to take their places at table where coffee was already awaiting us. Johanning was now revelling in delight, and took the greatest trouble in translating to his wife the high commendations we had passed and were still expressing on their hospitality. Towards evening the coach came to the door again to take us back to town. Much moved, we took leave of the worthy couple; but Johanning would not be dissuaded from taking his old place by the coachman once more, to accompany us home and open the door for us. Yes, and again the next morning he was there again to give his help at our departure. And at the post-house we found several of our friends and acquaintance, who were there to wish us a last farewell.

#### AMERICAN MUSIC AT INDIANAPOLIS.

THE following is from an extended review of the first M. T. N. A. concert at Indianapolis, telegraphed to the *New York Tribune* by the special correspondent, Mr. H. E. Krehbiel:—

"All the music was new in Indianapolis, and was received with such generous expressions of favour from an audience composed largely of musicians as to give emphatic contradiction to the notion that foreign labels are necessary to make musical composition acceptable in this country. It was interesting to study the artistic principles of the composers represented, and encouraging to observe that the ideas which many hold to be antiquated were not made use of by the younger class of the native writers. The styles ranged from the most ultra new German school, as exemplified in Otto Singer's 'Centennial' cantata, to the naïve manner of a century ago, in which words were used only as stalking horses for tunes, as witnessed by three movements of a mass by Mr. Dulcken. Mr. Singer's ode was written eleven years ago, and was performed in May, 1876, at a festival of the Harmonic Society in Cincinnati. Its text is Mrs. Hemans's 'Landing of the Pilgrims,' and it is composed in Liszt's style, all the parts being developed out of a single (and unfortunately uninteresting) melodic idea. It is at times pompously sonorous, but the treatment of the text betrays a want of sympathy with and knowledge of the poem. The concert began with an overture 'In the Mountains,' by Arthur Foote, of Boston, splendidly conceived so far as the themes and their first treatments are concerned, and altogether a highly creditable work. This overture, Mr. Singer's cantata, and a movement from Prof. Paine's 'Spring Symphony,' were the only works of the evening which came from outside the American metropolis.

"New York and vicinity were represented on the programme by compositions of F. Q. Dulcken, F. Van der Stucken, Henry Holden Huss, and Dudley Buck. Mr. Dulcken's contribution consisted of a portion of the solemn Mass, which called out exceedingly favourable criticism, both in this country and abroad, when it was published a few years ago. Mr. Van der Stucken's share of the performance was three numbers from the incidental music to Shakespeare's 'Tempest,' with which he introduced himself to the New York public on accepting the conductorship of the Arion Society, and which since then have appeared in pianoforte arrangement in Germany, and been placed in the repertory of the Philharmonic Society of Berlin. The pianoforte rhapsody by Mr. Huss has not yet been heard in New York, though its performance last season was contemplated by both Mr. Van der Stucken and Mr. Seidl. Some time ago the composer played the solo part himself at one of the Boston Symphony Concerts, under Mr. Gericke. Mr. Huss is a young musician, son of a veteran New York organist and pianoforte teacher, George J. Huss. His studies were pursued first with his father, and then in Munich, under Rheinberger. The rhapsody was his graduation thesis, and is a highly creditable piece of work, with tuneful and well-contrasted themes, and a fine blending of learning and fancy in the treatment of both solo instrument and orchestra. It was well played by W. H. Sherwood. Mr. Buck's Festival Overture gave voice to the patriotic sentiment of the gathering. The overture was undertaken by Mr. Buck about five years ago at the suggestion of Patrick Gilmore, who wanted something for his band appropriate to patriotic occasions. Mr. Buck composed it for grand orchestra, as it was given yesterday evening, and Gilmore had it arranged for his military band and performed it several times at Manhattan Beach. As composed this was its first performance. Mr. Buck has adopted the symphonic overture form, has written a brilliant and vigorous opening theme, introduced the 'Star-Spangled Banner' as a second subject, and finally, with much clever and sounding counterpoint, worked the two themes together at an end. The effect is stirring and musically admirable."

## Reviews.

### VOCAL.

VOCALISTS of cultivated taste should feel indebted to Messrs. Pitt & Hatzfeld for their issue in a cheap form of Edvard Grieg's "Rejseminder fra fjeld og fjord" ("Reminiscences from mountain and fjord"), a short series of songs with a prologue and an epilogue. They are the work of a true poet who has succeeded in expressing through the subtle medium of his art, emotions inspired by the wild scenery amid which he has dwelt, in a manner to which a writer of verses could, in many cases, only approximate. No musically organised person will fail to be impressed by the elevated religious tone, tinged with the melancholy ever inseparable from the contemplation of nature in her grandest aspects, of the prologue ("On Mount Skinnegen") and of the concluding "Farewell to Tvindehongen;" or—to single out one from the intermediate songs where all are beautiful—by the imaginative grace of "Ragna," the coda to which is singularly charming. The English version of these songs has been creditably executed by Nina Hatzfeld. "In absence," by C. A. Lidgely, words from the German of Goethe, is written in a style which decidedly places it above the ordinary run of such composi-

tions. "My only Jo and Dearie O!" by the same composer (both Pitt & Hatzfeld), is a tuneful ditty of more popular type. The same publishers send "Vier Liebeslieder," by Marie Wurm, a collection of songs essentially in the German style, and possessing considerable musical interest. The same is to be said of another song by the same composer, published in sheet-form, entitled, "O let me bathe my heart again," and in both cases the services of a competent accompanist are necessary. Popularity is very likely in store for a drawing-room song, "Love must wait," by Joseph Philip Knight (Joseph Williams). "The Golden Gate," by Lady Barton (London Music Publishing Company), deals with the tragic catastrophe of a fire at sea in a somewhat common-place manner. "Kalekairi," by Claude Barton, is graceful but rather overburdened, perhaps, by its elaborate accompaniment. "I must have loved thee" (Henry Klein), is a sentimental well-written ditty by Edwin M. Flavell. "Mirabel Lee," by Henry Klein, although described by the ominous title of "a humorous song," is not inane: there is a spice of real humour in the notion, and the music is decidedly tuneful and taking. The same composer-publisher has celebrated the Queen's Jubilee with an anthem, "Rejoice ye nations all." Mention should not be omitted of a pretty vocal duet for soprano and tenor, by Edwin M. Flavell, entitled, "The breath of flowers" (same publisher). We have also received "The Captives of Babylon," an oratorio by George Shinn (Hart & Co.), which will be found a welcome addition to the repertoires of choral societies, church choirs, and similar bodies.

#### INSTRUMENTAL.

The supply of new pianoforte music at this time of the year is not very abundant, and what pieces are issued are chiefly of the popular type. In the latter quality Mr. Henry Farmer has well hit the mark with his "Clotilda Gavotte" (Joseph Williams), which is tuneful and catching. It has been published as solo and duet for the pianoforte, and also as a duet for violin and piano. We also receive "Gavotte in E flat" and "Presentation de la Vallière" (another gavotte), by Henry Roubier (same publisher), both of which are characteristic of the style affected. The following may be classed together as good pieces of their class, and more or less suitable for schoolroom practice and drawing-room performance:—"Le Regiment qui passe" and "Coronation March," by Henri Roubier (Joseph Williams); six pleasing solos by Henry Logé (Edwin Ashdown), the first of which is the most characteristic: "Chanson Orientale," "Valse Caprice," "Sérénade," "Après la Victoire, Marche Militaire," "Coquetterie," and "Pizzicato"; the "Sissie" Gavotte, by J. T. Musgrave, and a graceful "Barcarolle," by W. O. Forsyth; "Golden Moments," a series of six easy and tuneful pieces, by Jules Rochard (all same publisher). Mr. Herkomer painted a popular picture; Mr. Henry Pontet wrote a popular song to it called "The last muster," and Mr. Louis Honig now gives a "transcription" of the same subject (Henry Klein), for pianoforte solo, with the usual flourishes at the bottom and the top, the whole making a tolerably effective piece of its kind. Mr. Walter Brooks has not chosen a strikingly original motive for the fugue in his "Prelude and Fugue" in D minor (Augener & Co.), which, however, is cleverly worked out. "A Barcarolle" and "Song without words" are two graceful duets for violin and piano, by Mildred Ames (London Music Publishing Company).

#### BOOKS.

Intending organisers of choral societies, amateur or professional, will do well to possess themselves of a work entitled "The Choral Society," by L. C. Venables (J. Curwen & Sons). The writer has evidently had considerable experience of such bodies, both in their inception and subsequent management, and to the outcome of his own experience he has added that of about 200 conductors and secretaries of societies throughout the United Kingdom to whom a series of questions touching upon various matters relating to the subject have been propounded by him. As may be expected, the book covers wide ground, ranging from a suggested code of rules and hints concerning the choice of officers, committee, conductors, &c., to the questions of choir-training, band rehearsals, arrangement of programmes, and the conduct of public performers. On

all such topics there is necessarily much to say, and Mr. Venables has said it clearly and without circumlocution; the result being a collection of much sound advice and useful information derived from various sources, the value of which is enhanced by a well-arranged index.

"Notes and Notions on Music," by N. Kilburn (James Burns), is a collection of short essays, many of which read like republished contributions to some local journal, dealing in a cursory sort of way with all manner of subjects connected with the art. They are written in a chatty, familiar style, but, truth to say, are rather commonplace.

### Occasional Notes.

THE wild but well-meaning suggestion of the *New York Herald* that Mr. Villers Stanford's Irish Symphony should be cabled for by Mr. Gilmore and performed at Manhattan Beach by his military band, indicates one of two things. Either open-air music has attained great dignity in America, or the writer is unaware that this new symphony, like most of its class, makes extraordinary demands on stringed as well as wind-instruments, only to be met by the forces of a complete orchestra. The *American Musician*, after expressing grave doubts as to the wisdom of reproducing this unknown work, for brasses and reeds, comments upon liberality in music, and hopes that "not only this new symphony by an Irish composer, but other works by distinguished English composers" may find places on American programmes. It points to Mr. Van der Stucken as the most liberal-minded of conductors, from whom alone the American public may expect to hear the works of American and English musicians "as well as those of Germany."

In Bologna extremes will meet during the International Musical Exhibition of 1888, if present plans and hopes are adhered to. It will be remembered that the Wagner Society of Bologna have been stirring up the authorities to give a model performance of *Tristan* in the exhibition year; in the meantime a list has been made of some old-world operas, headed by Lully's *Armide*, which is to be mounted with special taste and historical accuracy, and chosen for the first day's performance. Then come Gluck's *Orpheus*, Picini's *Dido*, Cherubini's *Lodoiska*, Méhul's *Joseph*, Spontini's *Ferdinand Cortez*, Pergolesi's *La Servante Maitresse*, and Paisiello's *Nina*. These works will be prepared and produced under the artistic superintendence of Signor Martucci.

The singular idea originated by Madame Marguerite Olagnier of Paris, that of arranging performances of oratorio with scenery and costumes, is, contrary to our expectation, now to be realised. Haydn's "Creation" is being prepared for execution at the Bouffes-Parisiens, with the assistance of artists from other lyrical houses; and it is the intention of the supporters of the scheme to follow this up by giving other masterpieces of the same kind on Thursday afternoons during the coming season. It is thought that Parisians, who hitherto have only heard fragments of the great oratorios, will be glad to have the works put before them musically complete, with additional attractions thrown in. It is just possible, however, that their first essay, *The Creation*, in spite of, or by reason of, careful arrangement of scenery and costumes, may succeed in dragging the enterprise from the pinnacle of the sublime into the dust of ridiculous.



## The Organ World.

### VI.—ORGAN RECITAL PLAYING.

No question concerning the dignified and proper performance of Bach's organ music can surpass in importance that of *tempo*, for this question has both technical and historical bearings. First to be considered is the great matter of securing a grip of the pulsating or count beat. Did space permit, it might be shown that in all ages this life-giving beat has really varied but little, whether it is recognised in the ancient breve, in the minim of the sixteenth century, or in the minim, crotchet, or quaver of the seventeenth century and onwards. Fashion has little or no power over the pulsating beat, which is the very heart action of music, and all the brilliant figures of modern art—consisting for the most part of scale passages or arpeggiated harmonies—represent but an artificial speed which does not disturb the strong undercurrent of chord roots and pulsating, throbbing count beats. An examination of old music will reveal the wonderful identity of the average count beat in all ages; and at the same time a decidedly distinct employment of such terms as *Adagio*, *Andante*, *Allegro*, *Presto*, &c., will be discovered. Then some time expressions, not now in general use, will have to be taken into account. The eminent German writer, Professor Griepenkerl, who with Herr Ferdinand Roitzsch edited the edition known as the Peters' Edition, the standard modern copy of Bach's organ works, wrote thus in the preface to the first volume: "The words which indicate the degree of movement must be taken in the old and not in the new acceptance of their meaning; and further, the difference between the organ and the pianoforte must be borne in mind." The same writer continues: "*Allegro* means," with Bach, "only cheerful, and *Vivace* is simply lively, without any exaggeration in either case. The old *Adagio* was generally not so slow as ours. The crotchet of the *Andante* was of about the same value as in the old Minuet."—Minuets are now often played too fast, by the way—and only the *Largo* is to be taken as very slow." In keeping with the spirit of these observations the same author adds: "When organ pieces are played on the pianoforte the *tempi* must be taken quicker than on the organ, otherwise we remain unable to realise the real and corresponding effect." In passing, this observation has a slight bearing upon the relative rate of measure between Bach's organ and other clavier music. Unfortunately modern players have acquired the habit of making many of Bach's organ pieces, especially certain well-known Preludes and Fugues, full organ display pieces, in which two inevitable conditions are speed and noise. It is not to be denied that some of these works are display pieces, but it must be stated that Bach used counterpoint for many purposes; he was not actuated by the Nineteenth Century idea, that counterpoint was for the most part to be devoted to loud fugues; an idea which prevails largely in modern art. Consequently the Leipzig cantor employs counterpoint as a medium for all the varied and widely different ideas his great genius prompted him to consign either to vocal or orchestral score, or actuated him to assign to the keyboard instruments. Dr. Gauntlet noted that Mendelssohn taught us the existence of the slow fugue; and from this statement we learn that the admirers of Bach's organ music in this country went astray as regards realising the varying moods of his genius from the first introduction of his music in England. To return, the *tempo* question has a philosophical bearing, inasmuch as the discovery of the true pace of the pulsating beat is absolutely necessary in order to make Bach's music a living art creation, appealing to men's minds as he would have it speak to them; and it is

also philosophical, as the executant must, in order to become a successful exponent, feel the importance of presenting musical detail at the pace the brain will seize its meaning and realise its moving panorama of sound-conveyed emotions. Then, technically, the pace will accord with the amount and quality of the tone used, with the acoustical phenomena of the building in which the music is performed, and with the demand made upon the performer's skill by the composer. Historically the rate of measure must be judged so as to approximate as far as may be, the composer's ideas and the mannerisms of the period in which a given work was written. As we in England know the traditions of Handel's music so well, two pieces with which everyone is familiar may be named, in order to show that in the earlier half of the eighteenth century quick measures were somewhat slower, and slow measures somewhat quicker than they are now understood to be. The "Hallelujah" Chorus in the *Messiah* is marked *Allegro*, and the succeeding aria, "I know that my Redeemer liveth," is timed as *Larghetto*. In these very differently marked and in character distinctly different pieces, the times move much nearer the same pace than would be implied by the same terms of measure now, as an examination of the relative lengths of the crotchets and quavers of the two movements side by side will show. It may be urged that these are vocal pieces. The answer to this objection will be twofold: the older masters did not as a rule make so much distinction between the vocal and instrumental effects as we do, and the resources of artificial brilliancy and activity in modern art are chiefly confined to the instrumental department, instrumental art having been more developed in the later art periods than vocal music. The importance of this subject will justify a further attack on the reader's patience, and an attempt to show something of the comparatively even pulsating beats of the organ music of J. S. Bach.

For the present I will venture only to add two observations worthy of a record in connection with the subject in hand. Dr. S. S. Wesley was once asked what was the secret of fine fugue playing? He replied to this wide question by an observation to the effect, that "if the player took care to make all the notes shorter than count beats rather over than under their full length, so as to control all tendency towards excitement, and to govern that verging towards a heedless, panic-stricken pace, which results from the accumulation of short notes made too short by reason of a want of mental measurement for small divisions, the secret of fine fugue-playing would be nearly secured and the performer would also proclaim himself a master." Then another great modern player, Dr. J. Stainer, has observed that "a fugue is the logical development of a musical thought," and this idea again points to deliberation and masterly persistency in the preservation of a steady succession of musical pulsations, just as it directs a clear, emphatic enunciation of the interwoven, objective, and progressively developed counterpoint.

E. H. TURPIN.

### MENDELSSOHN AS AN ORGAN-PLAYER.

#### III.

It is impossible not to be struck with the care, not to say reverence, which the composer of "St. Paul" and "Elijah" displayed in his organ-playing as regards the rendering of Bach's music. This he approached in no *chacun à son goût* fashion, but with evidently studied care, as regards the style of the work, its *tempo*, according to Bach traditions, in which by the instinct of genius and by the prompting of a well-trained mind, Mendelssohn was so well versed—and the character and amount of organ-tone best suited to the expression of a given current of musical thought. Mendelssohn

never condescended to the attempted creation of popular interest in Bach's organ-music by meretricious effects and devices, which attract from by misleading or wrongly distributing the listener's powers of attention rather than heighten the nobility of musical ideality wrought out by a master hand. During the autumn of 1831 Mendelssohn was in his much-loved Switzerland. He there amply displayed his admiration for the "King of instruments," even when represented by such small powers as the organs of village churches. At Engleberg, Wallenstadt, Sargans and Lindau, he gave way to his fondness for Bach, and illustrated his fine powers as a skilled and thoughtful extemporaneous player. One passage from a letter dated September 3, of that year, from Sargans, illustrates his personal delight in handling the organ. "Besides organ playing I have much to finish in my new sketch book (I filled one at Engleberg). Then I must dine and eat like a whole regiment. Then, after dinner, to the organ again, and so forget my rainy day." And those who chanced to hear him, found their spirits soaring above the rain-clouds of everyday life, into a pure ethereal space of art-devotion. These organs presented in themselves but few attractions for the organist seeking what would be now deemed worthy organic effects. They were, indeed, more or less indifferent musical machines, sometimes with probably only one and at the most two manuals, a poor provision in the pedal department, and a total lack of choice and characteristic solo stops. Indeed, there was little to entice the player, unless he had the power of absorbing himself in the impersonal delight of producing true and unadulterated music. On June 10, 1832, Mendelssohn played at St. Paul's Cathedral, this being the earliest or one of the earliest organ-playing incidents in England, although he had visited this country several years previous to this date. Again, on June 23 of 1833, Mendelssohn played at St. Paul's, together with his friend, the cathedral organist, Thomas Attwood. Of this performance something has already been said. Now his life had become a very busy one, and we know less of his organ-playing for the space of several years. In the meantime the organ had not been overlooked, for his new organ-part to *Israel in Egypt* had been written, and, among other works, the "Three Preludes and Fugues" had been given to the world. He was, in 1837, to come to England, and then to gain his greatest distinction as an organist; for many of his best works were now composed, including *St. Paul*, which was, alone, in the eyes of oratorio-loving Englishmen, a sufficient testimonial as to his greatness as a composer, and consequently enough to make the organ-playing experiences of this year famous incidents of their kind. This period must indeed be spoken of as forming the most notable organ-playing epoch of the composer's life.

E. H. TURPIN.

#### ON EXAMINATIONS.

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS BY CHARLES JOSEPH FROST, MUS. DOC. CANTAB., F.C.O.  
(Continued from page 635.)

Considering the purpose for which exercises are written, it is almost a pity that so many are eventually published. If they answer their purpose, composers should feel satisfied and gratified with the result, and be content to set them aside as having fulfilled their mission, and not inflict them upon a patient public. For, written as they are to shew the candidates' scholarship, they never are and never can be real inspirations.

The composition of an exercise is no light thing, and it is therefore perhaps scarcely to be wondered at that composers try to make further capital out of their work. Still it is most frequently undesirable. On account of the labour which the composition of an exercise involves, candidates who are unfortunate enough to have their exercise refused are much to be commiserated. It does not do to touch it up and send it in again for it is ineligible, and the examiners are as a rule sharp men, who will recognise without much trouble a work

that they have refused before, so that the labour has really to be lost, and so has to be looked upon by the stoical yet unsuccessful candidate as so much capital sunk and unavailable, yet yielding a certain amount of experience.

Cambridge has had the kindness of warning her unsuccessful men in this way, by saying that candidates are not at liberty to make any use either in whole or in part of an exercise which has been previously rejected, but are required to write an entirely new one. It would be kind on the part of the other universities that carry this out to tell their unsuccessful candidates as much.

It will be seen from these remarks on the work necessary for a university degree, that technical skill in performance is gradually coming in for attention; for at Cambridge it is necessary to read from score and a figured bass, while at London it is an optional subject, and that in the later examinations at this university a candidate has also the option of showing his ability in extemporaneous play.

With regard to this subject at Dublin, Sir Robert Stewart says, that at the new Royal University founded by Lord Beaconsfield they do admit practical skill as a test, for example, the Mus. D. pass is the Waldstein Sonata (Beethoven's), Op. 53; 3rd Organ Sonata of Mendelssohn's, or St. Anne's Fugue; and for honours, one of Liszt's Rhapsodies Hongroises for the piano, or Bach's B minor Fugue and the 5th Sonata of Mendelssohn for the organ.

Oxford and Cambridge have recognised text books for the guidance of their candidates, viz., those by their respective professors, while Dublin and London stipulate for none, so that a candidate who is student of any theory stands an equal chance, as they rightly do in your own examinations. At Dublin, Sir Robert Stewart says, they are not wedded to any peculiar canon of harmony; a disciple of Logier, Day, Macfarren, or Ouseley would all receive equal justice, but that general knowledge is essential. On this account, he says, they have often rejected men who were ignorant of opera, which may seem strange to some church musicians brought up in the partial belief that even to be seen in a theatre is akin to a loss of character.

It must certainly be recognised that nearer home, the present professors at Oxford and Cambridge, Sir F. A. Gore Ouseley and Sir G. A. Macfarren have worked hard to raise the standard, and so increase the value of the musical degrees to be obtained there. To see this more clearly it is only necessary to allude to the different state of things that existed under the reign of their immediate predecessors, Sir Henry Bishop and Sir Sterndale Bennett, who suffered things to be taken much more easily by aspirants to degrees.

Partly assisting towards this end is the more efficient board of examiners, which is the order of the day; for at both Oxford and Cambridge there are always two examiners in addition to the professors: at Oxford, two, who serve permanently; and at Cambridge, two, who serve for a period. At Dublin there is one examiner in addition to the professor, and at London two examiners do the work without a professor; but then, in all these cases, there is no change, the same men serving from year to year.

After a comparison like this of the different examinations held for musical degrees, it is still difficult to get a fair idea as to which examination may be the stiffest, or which most easily passed; for, not only have the tests to be considered, but also the standard at which the examiners pass the candidates. On this account it comes within the range of possibility for the more difficult examination paper to be passed most easily, because the examiner may have adopted a somewhat low standard. And, concerning the more easy papers, of course the reverse might be the case.

Sometimes degrees are taken at one university and completed at another, for some cause or another; this may be for greater convenience of access for the examiners, or because they are earlier eligible to proceed to the higher degree; or that the examiners run more in a groove in which the candidate thinks he can shine. The most usual form of desertion from their Alma Mater in this way are Oxford and Cambridge Mus. Bacs., who go to Dublin to get their Doctor's degree. There may be cases of the reverse procedure, but I am not aware of any, and London is too young a competitor in the field to have produced sufficient Bachelors of Music to afford an illustration on this point. Any way, on the face of it, it seems a more straightforward and orthodox thing to complete the course at the same university.

(To be continued.)



## CORWEN.

At St. Julian's Church, the new organ was opened on August 10. The ceremonies included an organ recital by Mr. W. T. Best. Programme: Offertoire in E flat major (G. Morandi); Andante in G minor (E. Silas); Prelude and Fugue in F minor (Handel); Allegretto Cantabile in F major (Lefébure-Wély); Toccata (Th. Dubois); Canzona in D minor (Bach); Pastorale in B flat major, and Finale, Allegro con brio (W. T. Best).

The occasion was one of special interest to lovers of the organ and to those taking an interest in the technicalities of organ construction, as the organ is intended to demonstrate the system invented and patented by Mr. Thomas Casson, of Denbigh. Based upon simple theories carefully carried out in practice, it clearly shows its interest over ordinary instruments. The prominent defects even in instruments of importance and high-class detail are so stated—1. Unsympathetic and uncontrollable pedal bass; 2. Lack of a homogeneous and logical system of control, embracing all stops and couplers; and unnecessary complexity, costliness, and bulk. The mechanism of this organ, which is a complete working model, is more elaborate than is necessary in an organ of its size; being sufficient for the control of a large cathedral instrument. Every detail of the improvements is included; the borrowing (which is no part of the principle) being carried out to an almost exaggerated extent.

The following synopsis of the system was furnished by Mr. G. A. Audsley, F.R.I.B.A., for a series of papers on the church organ, published in the *English Mechanic*, and to it are appended a few remarks by that eminent authority:—

"In scheming a pedal department on proper and scientific lines, the fact that it must provide proper basses for all the manual departments, and indeed, for all the more important manual stops and combinations, must be held steadily in view. In addition to this, it must within itself have a true harmonic structure, and certain of its stops should be made *expressive* by being enclosed in one or other of the swell-boxes. These considerations bring me, of necessity, to the system of organ-building introduced by Mr. Thomas Casson, of Denbigh, and I cannot do better than conclude the present series of notes with a few remarks on it; indeed, no article on the church organ would now be complete without some allusion to this most ingenious and useful invention. Whether all Mr. Casson's theories be accepted or not, it must be admitted that some of them are bound to exercise a great influence on the art of organ-building in the near future. The system is based on the necessity, musically, of having each of the departments which go to form a perfect organ complete in itself. Mr. Casson says:—'Since it is necessary to have separate manual organs, and since the pedal stops are, or should be, the basses of the manual stops, it follows that there should be as many pedal organs as manual departments—one for each—together with a coupler to unite each manual organ to its pedal organ. Each such pedal organ and coupler is called a *Pedaltier*; and its draw-stops must be grouped with those of its corresponding manual organ. Since it is impossible or impracticable to have more than one convenient pedal clavier, the *Pedaltier* required must be readily attachable to it, to the exclusion of the *Pedaltiers* not required. This is conveniently done by a pneumatic stud, placed under each manual, and called a *Pedal Help*. On touching this the *Pedaltier* belonging to the manual is at once brought on to the exclusion of all others. When two manual organs are coupled, the *Pedal Help* of the controlling manual brings on the *Pedaltiers* of both. Couplers must, for the purposes of combination, be regarded as *mechanical stops*, adding to the resources of certain manual or pedal departments. They are, therefore, grouped with the stops of the departments which they augment. Thus, Swell to Great must be treated as a stop of the Great organ; Choir to Pedal as a stop of Choir *Pedaltier*. Combination action governs the entire stop-group of each separate organ—i.e., manual and pedal stops and couplers. Thus, for ordinary combination the pedal stops are always ready. Pedal obligato or solo combinations may be readily prepared by hand to come on when wanted. By these methods of preparation, the freedom and versatility hitherto confined to the manual stops are imparted to those of the pedal organ, entirely abolishing the usual worry with the pedal stops and couplers. The pedal clavier, under such conditions, becomes a *great mechanical hand*, applicable at will to any of the pedal organs. If several manual departments are attachable to one manual clavier (as in the ventral system), each organ must have its separate *Pedaltier*, couplers, and combination actions. The changes of these are effected by *Manual Helps*. Thus, in a two-manual organ, the upper clavier may have Swell and Echo, and the lower Great and Choir, the one coupling action drawing and moving separately with both Great and Choir, being thus equal to four. The two pedal couplers draw and work separately, becoming equal to four. A simple contrivance enables two departments on the same manual to be coupled, so that, for instance, the Choir can be governed by the Great, though the Great cannot be governed by the Choir, and the same holds good as regards the Swell and Echo. Thus, with only three coupling actions the work of ten is secured, with an enormous simplification of mechanism. Since the pedal stops are the basses of the manual stops, it is permissible (although it is no part of the principle) to borrow their upper range from the corresponding manual stops. For instance, the upper range of a pedal *Trombone*, 16 ft., from the manual *Trumpet*, 8 ft. And since the pedal stops are the basses of the manual stops, it is imperative that the pedal basses of all stops in a swell-box be in that well box. Such is a short *resumé* of Mr. Casson's admirable system; and I seriously recommend it to the careful consideration of all interested in economical and efficient organ building."—*English Mechanic*, March 25, 1887.

## SPECIFICATION OF THE ORGAN AT CORWEN.

"The organ is bracketed out on either side of the chancel, and is intended to shew not only the advantages of Mr. Casson's system in regard to control of the instrument, whereby a small instrument is able to discharge the duties now allotted to one much larger, but also to show how by a comparatively small additional expenditure on scientifically disposed mechanism an instrument of considerable resources may be so arranged as to avoid the costly, unsightly, and unmusical 'organ chamber,' or the objectionable practice of blocking up transepts, ancient side chapels, &c., with the usual clumsy 'box of whistles.' Thus, though the system does not provide 'cheap' organs, it is eminently economical. The action is tubular pneumatic throughout, with Roosevelt's sound-boards. The pedals are 'wind-coupled' by a very simple arrangement. The whole of the key action, &c., is contained in a console 4-ft. 2-in. long, and 1-ft. deep, except where the manuals project. The cases are of oak, the front pipes of burnished tin, the remaining metal pipes of the best spotted metal. The wood pipes are of the finest pine, varnished; no paint, red size, &c., being required to hide bad work or material. The 'black' keys are inlaid with ivory. The bellows are under the floor, and of exceptionally large size. The whole of the mechanism is designed by Mr. T. Casson, and is of extraordinarily simple character. The builder is Mr. John Bellamy, of Denbigh." The specification is as follows; and the above is copied from the scheme:—

## SOUTH ORGAN.

(Great and Choir, on lower Manual.)

## ORGANO PRIMO.

## GREAT MANUAL ORGAN

- |                         |                               |                    |
|-------------------------|-------------------------------|--------------------|
| 1. Dolce .....          | Double Dulciana and Bourdon,  | 16 feet, 58 pipes. |
| 2. Principale .....     | Open Diapason .....           | 8 " 58 "           |
| 3. Flauto .....         | Wald Flöte .....              | 8 " 58 "           |
| 4. Ottava .....         | Principale .....              | 4 " 58 "           |
| 5. Ripieno di Tre ..... | Mixture—II and III ranks..... | 150 "              |

I. Organo Terzo...Coupler—Swell to Great.

II. Organo Secondo " Choir to Great.

## PEDALE.

## GREAT PEDAL ORGAN—30 NOTES.

- |                     |                               |                    |
|---------------------|-------------------------------|--------------------|
| 6. Principale ..... | Open Diapason, 12 pipes, re-  | 16 feet, 12 pipes. |
|                     | mainder (from No. 2) .....    |                    |
| 7. Flautone .....   | Sub-bass (from 1 and 3) ..... | 16 " 0 "           |

III. Manuale .....Coupler—Great to Pedal.

## ORGANO SECONDO.

## CHOIR MANUAL ORGAN.

- |                         |                            |                          |
|-------------------------|----------------------------|--------------------------|
| 8. Principale Dolce ... | Dulciana (from No. 1)..... | 8 feet, 12 pipes at top. |
| 9. Flauto Dolce .....   | Gedeckt (Bass " 3).....    | 8 " 38 " "               |
| 10. Flautino .....      | Wald Flöte ( " 3).....     | 4 " 12 " "               |

IV. Organo Terzo...Coupler—Swell to Choir.

## PEDALE.

## CHOIR PEDAL ORGAN.

- |                    |                            |                   |
|--------------------|----------------------------|-------------------|
| 11. Flautone ..... | Sub-bass (from No. 7)..... | 16 feet, 0 pipes. |
|--------------------|----------------------------|-------------------|

V. Manuale .....Coupler—Choir to Pedal.

"The South Organ above described has two manual 'Helps,' which not only change the manual organ from Great to Choir and *vice versa*, but also so prepare matters that the Pedal 'Help' brings on the Pedal Organ of the division then attached or coupled to the manual. The couplers are treated as stops, coming in and out of action, if drawn, with their respective departments. The South Organ is (with the exception of the bottom octave of the 16 feet Open Diapason, which stands against the wall) bracketed out 8 feet from the floor, the total ground space occupied being 1-ft. by 9-ft. 6-in.; the portion above projecting from the wall only 2-ft. 9-in.

## ORGANO TERZO.

## NORTH ORGAN (SWELL).

- |                        |                          |                   |
|------------------------|--------------------------|-------------------|
| 12. Viola .....        | Viol (open through)..... | 8 feet, 58 pipes. |
| 13. Flauto .....       | Harmonic Flute .....     | 8 " 46 "          |
| 14. Voce Celeste ..... | Voix Célestes .....      | 8 " 46 "          |
| 15. Ottava .....       | Gemshorn .....           | 4 " 58 "          |
| 16. Tromba .....       | Trumpet .....            | 8 " 58 "          |

## PEDALE.

## SWELL PEDAL ORGAN (IN BOX).

- |                        |                             |                    |
|------------------------|-----------------------------|--------------------|
| 17. Contra Basso ..... | Sub-bass (18 top notes from |                    |
|                        | No. 12).....                | 16 feet, 12 pipes. |

VI. Manuale .....Coupler—Swell to Pedal.

The North Organ is corbelled out 10 feet from the floor, and is 8-ft. 6-in. long, 2-ft. 6-in. deep, and 10-ft. high. There are no 'Composition Pedals,' but a hitching pedal throws out the full organ. Its action is copied from the useful 'Grand Jeu' of the Harmonium, drawing, without moving the knobs, all but Nos. IV. and 14. Each group is, however, subject to its 'Help,' and thus, though the Great Organ includes the 'Full Swell' and 'Full

Choir, the two latter are, with their appropriate pedal basses, instantly available separately. While the pedal is down the knobs can be freely moved for fresh combinations, and on its release the draw knob combinations are resumed. In accordance with the widely expressed desire to get rid of the present hybrid and unmeaning nomenclature, the names of the stops, &c., are rendered in Italian, the language *par excellence* of musical terminology. The draw stops are above the keys, within easy reach of either hand, and are grouped as follows in two horizontal rows:—

ORG. TERZO.				ORG. 2DO.				ORG. 1MO.			
16 *	15	14		IV *	10	I	II	4	5 *		
VI *	17	12	13	V	11	9	8	III	6	7	1 2 3

\* Spare.

The Couplers, being grouped with the division which they augment, require only the name of the added division."

It may be that some further and critical account of Mr. Casson's system will be presented in course of time.

#### HAMMERSMITH PARISH CHURCH.

Messrs. Brindley & Forster have erected an organ in this fine church on their new patented tubular pneumatic system (with  $3\frac{1}{2}$  inch pressure). The instrument has a detached console. The following is the complete specification, only a part of the stops are at present inserted, but full preparation is made for the remainder:—

##### GREAT ORGAN. Compass CC to A.

1. Double Open Diapason 16 ft.	6. Harmonic Flute ... 4 "
2. Open Diapason, No. 1 8 "	7. Dulcet Twelfth ... 2 3 "
3. Open Diapason, No. 2 8 "	8. Harmonic Piccolo ... 2 "
4. Hohl Flöte ... 8 "	9. Full Mixture, 3 ranks, various
5. Principal ... 4 "	10. Trumpet ... 8 ft.
11. Clarion ... 4 ft.	

Four Composition Pedals to Great, acting also on Pedal Organ.

##### SWELL ORGAN. Compass CC to A.

12. Lieblich Bourdon ... 16 ft.	17. Principal ... 4 ft.
13. Violin Diapason ... 8 "	18. Mixture, 3 ranks various
14. Gedact ... 8 "	19. Contra Fagotto ... 16 ft.
15. Echo Diapason ... 8 "	20. Oboe ... 8 "
16. Voix Célestes (undulating with No. 15) ... 8 "	21. Cornopean ... 8 "
	22. Vox Humana ... 8 "

Three Composition Pedals to Swell Organ.

##### CHOIR ORGAN. Compass CC to A.

23. Salcional ... 8 ft.	26. Lieblich Flute ... 4 ft.
24. Lieblich Gedact ... 8 "	27. Flageolet ... 2 "
25. Dulciana ... 8 "	28. Clarionet ... 8 "

##### PEDAL ORGAN. Compass CCC to F.

29. Major Bass ... 16 ft.	32. Principal Bass ... 8 "
30. Sub Bass ... 16 "	33. Flute Bass ... 8 "
31. Quint Bass ... 10 1/2 "	34. Trombone Bass ... 16 "
35. Trumpet Bass ... 8 ft.	

##### ACCESSORY MOVEMENTS.

36. Swell to Great.	39. Great to Pedal.
37. Swell to Choir.	40. Choir to Pedal.
38. Swell to Pedal.	41. Swell Octave.
42. Tremulant.	

Reversing Pedal for Great to Pedal.  
Reversing Pedal for Tremulant.

#### RECITAL NEWS.

**BOLTON.**—At Duke's Alley Congregational Church, in connection with the Inauguration of a new Organ, a recital was given by Dr. Charles J. Frost, on Aug. 7. The following organ solos were played:—Fantasia, introducing Austrian hymn, W. Dawson; "La Carita," Rossini; Caprice, Kowalski; Introduction and Variations on "Come, ye thankful people, come," C. J. Frost; Melody, Salaman; Fantasia, Guiraud; (a) Canzona and (b) Offertoire, Guilman; (a) Andante in G and (b) Festival March in D flat, C. J. Frost; Introduction, Variations, and Fughetta on Aurelia, Dearnaley. The organ, which was designed and constructed by Mr. J. W. Lupton, Grassington, has two manual and pedal, and seventeen stops.

**CARDIFF.**—At St. German's Church, on July 31, an organ recital was given by Mr. Frederick A. Fisher, A.C.O., organist of St. Lello's Church, who played the following pieces:—Improvisata, in forme

d'Ouverture, Driffeld; Andante in F, Archer; Fugue in A minor, Bach; Andante in A, Smart; Pastorale in G, Merkel; and Festal March, Calkin.

**EASTBOURNE.**—"Half-hours with the Great Composers," a series of organ recitals by Mr. F. Winkley, A.C.O. No. 12, July 24. Gioachino Rossini:—1. Prayer, "To Thee, great Lord" (*Moses in Egypt*); 2. Air, "Cujus Animam," and duet, "Quis est homo," from the *Stabat Mater*; 3. Trio, "La Speranza" ("Hope"); 4. Grande Marche posthume, in D major.—No. 13, July 31. Felix Mendelssohn-Bartholdy: 1. Grand Organ Sonata, No. 4, in B flat; 2. Duet and Chorus, "I waited for the Lord," from the *Lobgesang*; 3. Chorus, "Be not afraid," from the oratorio, *Elijah*.

**ST. NEOT'S.**—An organ recital was given in the Parish Church, on Aug. 7, by Mr. W. Warder Harvey, A.C.O. The programme included:—Overture (*Egmont*), Beethoven; Andante and Allegretto, 4th Organ Sonata, Mendelssohn; O Sanctissima, Lux; Marche Nuptiale, Guilman; Offertoire in D, Batiste; Vorspiel zu Lohengrin, Wagner; and Allegro Pomposo in D, Smart.

**YARMOUTH.**—An organ recital was given by Mr. C. W. Moss, F.C.O., at St. Peter's Church, Great Yarmouth, on July 20. The programme included "The king shall rejoice" (Coronation anthem), Handel; Minuet and Trio (Hoyte); Offertoire in E flat (Leprevost); "Chorus of Angels" (Clark); Prelude and Fugue in A (Bach); Selection from the *Hymn of Praise* (Mendelssohn); and "March" from the Symphony in C minor (Beethoven).

#### NOTES.

The sad death of Lady Stewart occurred last Sunday week during the absence of Sir Robert Stewart at Hereford, where the Irish professor was for the time the guest of Sir Frederic Ouseley on his way home. The cause of death, which was somewhat sudden, was aneurism of the heart. Lady Stewart, who was beautiful in her younger days, had much charm and grace of manner. She was a member of one of the oldest families in the West of Ireland, the "Brownes of the Neal." The sympathy of readers will be with the distinguished musician and organist at this time of severe trial.

An esteemed correspondent, Mr. George Leake, writes concerning concert-room organs: "There is a capital three manual organ over which it is often my duty and pleasure to preside. I refer to the instrument in the Town Hall, Haverhill, Suffolk. This organ is a fine specimen of Hedgeland's work, and was the munificent gift of D. Gurteen, Esq., Junior. The hall in which it stands was presented to the town by D. Gurteen, Esq., J.P. (father of the above), at a cost of £5,000, the afore-mentioned organ enhancing and completing the appointments of one of the most perfect institutions in this country.

An Italian musical journal observes that the passion for the organ in England is very characteristic of our habits, traditions, and customs, to which must be added the effects of a melancholy climate, &c.; and it is—not quite correctly, as we know—pointed out that the organ is here cultivated more than all the other instruments put together. The writer arrives at this conclusion from the statement in *The Musical World*, that the organists in Albion number about 8000.

At the recent examinations held at the Paris Conservatoire, there were five organ students examined. MM. Galeotti and Bondon gained the first and second prizes, and MM. Jemain and Letocart received commendation. The examiners were MM. Ambroise Thomas (president), Bazille, Jules Cohen, Dallier Fissot, Gigout (hon. member College of Organists), Guilman (hon. member and F.C.O.), and R. Pugno.

#### COLLEGE OF ORGANISTS' CALENDAR.

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(32)



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M. PASDELOUP.

IT is with regret that we record the death of Jules Etienne Padeloup, a musician whose task it was to popularise classical and modern music among Parisians. His "Concerts Populaires" were inaugurated at the Cirque d'Hiver in 1861, and continued every winter, interrupted only by the Franco-Prussian War, until the end of the season of 1884, reaching, in twenty-two years, the total of about five hundred and fifty performances. In these M. Padeloup offered to the general public the very highest and best music, executed by an admirable orchestra; the concerts were equal in excellence to those of the Société du Conservatoire, and like them held on Sunday afternoons, but differed from those fashionably-attended entertainments in the moderate prices charged. The musically-minded of the "masses" showed their appreciation of Padeloup's

enterprise by thronging the Cirque d'Hiver, especially in the cheapest places (the lowest price was about sevenpence). Supporters of these first-rate concerts were also found among the "classes," who at the beginning flocked eagerly to the Cirque d'Hiver, but since have sought musical enjoyment in more convenient neighbourhoods. Several excellent enterprises of a similar nature tending to divert attention from the original Concerts Populaires, M. Padeloup found that his once unique position had become insecure. But the indefatigable and energetic conductor only allowed one winter season to pass without a sound from his beloved orchestra. Thus, in the autumn of 1885, he gathered together as many of his scattered musicians as he could, and re-established his Popular Concerts, holding them only monthly. Our Paris correspondent wrote last October: "The veteran conductor received quite an ovation from his old and faithful *habitues*, who will never forget that it is to him we owe, in Paris, the acquaintance of so many musicians, who, without his perseverance, could never have gained a hearing." During this winter season, "Papa Padeloup," besides introducing music by comparatively unknown composers (such as Pierné's Concerto, many of Cesar Franck's works, Chauminade's Tarantelle, Augusta Holmes's symphonic piece, *Irelande*), gave Rubinstein's last Symphony, new music by Tchaikowsky, and excerpts from Wagner's works. His last concert was given on Good Friday, April 8.

M. Padeloup took over the Théâtre Lyrique in 1868, and here, also, he was able to do honour to Wagner's music, of which he was a passionate admirer. His performances of *Rienzi* actually brought him some profit where the rest of his *répertoire* severally and collectively spelt ruin. Another of the important revivals under his *bâton* was that of Gluck's *Iphigénie en Tauride*.

The musician whose name is associated chiefly with the conductorship of orchestral and dramatic performances desired in his youth to shine as a composer. He was born in Paris, September 15, 1812, entered the Conservatoire at the age of ten, and gained the first prize for *solfege* in 1832, and the first prize for the piano in 1834. He gave lessons and wrote music, but, in 1848, was glad to accept a government post. Padeloup, as governor of the Château of St. Cloud, still found leisure to make music; but not until 1851, after becoming the founder of the Société des jeunes artistes du Conservatoire he conducted their first concert, did he realise that his real talent lay in the artistic judgment, tact, and sympathy, which have enabled him throughout his career to select and carefully conduct works of unknown or even unpopular composers with good effect. At the concerts of the society in the Salle Herz, the new works of Gounod and Saint-Saëns were heard, besides the masterpieces of foreign composers. They lasted for ten years, when in 1861, M. Padeloup carried on his orchestral concerts at the Cirque d'Hiver, under the name of Concerts Populaires, the Government aiding the enterprise by a subsidy of £1,000. His reputation grew apace; he became a well-known organiser and director of important public and private concerts, he was the head of the first division of the Paris Orphéon, and Chevalier de la Légion d'Honneur. His connection with the Théâtre Lyrique lasted for eighteen months, and has already been alluded to. At the end of the concert-season 1884, M. Colonne organised a festival at the Trocadéro, at which Padeloup, after conducting Gounod's Meditation on Bach's Prelude, received from the composer as a testimonial of the gratitude all musical Paris felt for his services to art, a magnificent crown of roses.

M. Padeloup had suffered from paralysis, and died rather suddenly of an attack which affected his heart, on Saturday morning, August 13, aged sixty-eight.

## "Musical World" Stories.

### BERLIOZ'S REVENGE.

By GEORGES DE MASSOUGNES.

(Concluded from page 638.)

The astonishment that the sight of this odd and impressive interior caused us could not, however, turn our attention from the master of the place, always absorbed in his singular musical labour, and appearing even to warm to it more and more. His eyes fixed on a large score placed on a movable desk that came above the piano, he showed that he was vainly trying to reproduce with his instruments the complex effects of an orchestral work; his glance ran from the top to the bottom of a page, constantly leaving one line for another, returning to it, giving it up again, running up two or three staves, then suddenly diving down to the lowest; and as the poor man tried at the same time to give on his flute the few notes he thus gleaned on each line, he drew from it breathless and disconnected sounds that were now too sharp and piercing, then again absurdly low and cavernous, and almost always in antagonism with the instrument's normal tones. At times, to remedy the too great insufficiency of the flute, he took one hand off, continuing to blow without minding the frightful discordance that resulted, and bending over the key-board, furiously beat some fragmentary chords on it.

No scrap of melody was evolved from this formless chaos; and yet the persistence of a characteristic rhythm floated over it, in a manner that brought to my mind the remembrance of something previously heard. I softly advanced a step or two, to try to see over the old man's shoulder what was the work on which he was thus intent; but I was not obliged to go very close to recognise it, since its appearance was quite familiar: it was the orchestral score of Berlioz's Requiem, open at the first page of the "Tuba Mirum"; and the passage the old musician was endeavouring to give upon his flute was that formidable flourish of the Last Judgment thundered out by four orchestras of brass instruments, the trumpets of the archangels calling to each other, answering, and mingling together from the four winds of heaven!

I experienced, I confess, a sensation of bewilderment and giddiness, and turned instinctively to G., whom I summoned by a look, showing him the music. He recognised it at once, but only smiled, and in his turn pointed to a large sheet of manuscript spread out on the table, where he had just examined it. I approached, and saw a composition of a very complicated appearance, written for a double chorus, and exacting all the resources of an immense orchestra. My first idea on seeing this piece of work, was, that the old artist, haunted by the Requiem of Berlioz, had been trying, in his turn, to paint a musical picture of the Last Judgment; and, leaning over the table, I tried to see the words and the air of the chorus. . . . But I nearly cried out when I recognised it actually as the song of Scudo, the "Fil de la Vierge":—

"Pauvre fil, qu'autrefois ma jeune rêverie,  
Nalve enfant,  
Croyait abandonné par la Vierge Marie  
Au gré du vent. . . ."

The air and the words were scrupulously preserved, but confided to enormous vocal masses, and fortified by a gigantic orchestration that produced a most extraordinary antithesis to the insipid sweetness of the song. At the words "Au gré du vent" all the powers of the instruments were let loose, the chromatic notes of the little flutes hissed above the clashing of twelve pairs of kettledrums, the heavy strokes on the big drum, and the wild roaring of thirty or forty brass mouths: it was a tempest, very much more violent than that of the "Pastoral Symphony." G. looked at me and seemed to enjoy my stupefaction; at length approaching me he said: "It is time to end this; I will break the spell by simply speaking to the poor man; it will be doing him a service." He was about to do so in fact, but at this moment the horrible concert reached its paroxysm, and the old man became so alarming that we remained fixed to our places; the despairing tenacity of impotence painfully contracted all his muscles, congested his red, swelled neck and threw his limbs into a feverish trembling; at times groans of rage interrupted the more and more grotesque sounds of the flute, and his feet stamped furiously on the floor. . . . "His is a suffering of the damned!"

said G. to me in a broken voice. At this moment the musician gave vent to a fearful cry of rage, and throwing his flute violently to the other side of the room, he fell on the piano-stool. He turned round in this movement, and we saw his scarlet face where the blood seemed ready to flow at every pore, his teeth clenched as in a fit, his eyes wandering and turning in their strained orbits. But a reaction had already set in, this prodigious excitement was turning to prostration: the man was vanquished, crushed by his defeat, and we saw the big tears rolling down his cheeks.

We stood before him, quite still, two or three steps off, and he did not see us: his eyes, misty with tears, were fixed on a spot on the floor, with that steadiness that seems to annihilate sight. However, one of us made a movement that attracted his attention, and he turned a vague glance upon us, scarcely astonished. It was necessary to explain: G. apologised in a few words, and set forth the nominal object of his visit. The poor old man, who was gradually returning to his senses, suddenly appeared to understand, and his features expressed a certain surprise. "Teach the flute to a child!" he said, with a very pronounced German accent, and in a painful choking voice, still affected by the fit from which he had just recovered. "Are you interested in him?" "Yes, certainly," replied G. "Then, sir, pray abandon this project! It is almost criminal! Do not endeavour to bring misfortune on the child!" At a gesture of astonishment from my friend, he asked: "Were you not there just now?" G. murmured an ambiguous reply. The artist went on: "Just now I was suffering all that a human being can suffer, and for ten years past I have endured the same misery every day. Do you know why? Because I was taught to play the flute; because I excelled on the cursed instrument; because I thought I possessed an art, and have used up my life, as I see now, in a low unmeaning labour unworthy of a man."

"You don't love music any longer?" interrupted G., as if he did not understand. "I don't love music any longer?" exclaimed the old German with a sad smile, throwing a glance of extreme tenderness on the three portraits. "Sir, I love music more than I love my fellow-creatures and myself, and I do not believe that there exists anything else in the world, neither family nor fatherland, that deserves to be so loved. But it is for that I hate what lowers and abuses it, for that I have such a horror of these miserable playthings that caricature it. Believe me if the child you are attached to gives promise of an artist's soul, do not condemn his life to despair by leading him to hope that he will find the joys of music in the practice of the flute, the clarionet, or the violin. There is but one instrument, sir, that is the orchestra!" said the old man, raising his voice with solemnity, and extending his arm towards his immense musical panoply. "And do not, in heaven's name! tell me that the piano can *sum it up*!" he emphasised with as much contempt as anger, "perish the piano like the rest, perish this ridiculous musical-box, which claims, with its dry ripple and its uniform tone, to give out the breadth, the variety, the multifarious accents, the infinite shades, the warm sonorities of the king-instrument! If this child is highly gifted, make a true musician of him; teach him to read with eyes and heart orchestral scores, and he will be able to make up for the absurd performances at our theatres and concerts, he will be able to live with the masterpieces that are abandoned, he will hear Gluck who is no longer played, he will find heaven upon earth instead of the hell in which we live. For we are in hell here below, sir, we are in hell, all we who understand what music ought to be, and who are condemned by our education, by our trade, only to know, or let others hear, its parody!"

All this had been spoken out with increasing animation, and I cannot describe the tone of anguish in which the unhappy man said the words: "We are in hell here below!" G., whose emotion was visible, seemed to me to shudder at this moment. However, he chose to make some objections, rather to keep himself in countenance than from a spirit of opposition, for except as to exaggerations of form and detail, these theories came very near our own. A short discussion followed; intolerant towards our modern theatres which he called after Berlioz, "the houses of musical prostitution," Schild fulminated against the habits of routine of theatrical managements, against the grotesque poverty of the *répertoires*, against allowing the money-question to take precedence of all considerations of art, against the miserable interpretation of the few and rare masterpieces to be heard



on our subsidised stages. What has become of the theatre since those admirable performances of "Orphée" and of "Alceste," when Madame Viardot joined her genius to Gluck's in order to express the highest and noblest of art? Nothing more was heard now. The Sunday concerts alone were keeping alight a spark of the celestial fire, and he spoke of the performances of the "Requiem" with an excitement that brought back tears to his eyes. As to the individual art of the virtuoso, he crushed it by his contempt with such violence of conviction that it would have been dangerous to contradict him on that point. He acknowledged the necessity of training instrumentalists in order to create the orchestra, but he persisted in declaring that the isolated artist was doomed to perdition if he believed in the individual power of his instrument, and if at the same time he had an intuition of what is true musical art.

"Music," he cried, "is necessarily complex and polyphonic, and only exists in masses of sound. Does the bird sing in nature without an accompaniment? Do you hear its voice independently of the noise of the wind, of the rustling of foliage, of the humming of the thousand invisible insects that swarm round it? Suppress this natural symphony, which is the musical atmosphere, and the song that delighted you loses its charm because it deviates from the truth; it is the conventional and distressing ritornello of the caged bird. The nightingale, the most musical of all, seems to be conscious of this law, and if you separate it from its orchestra it will not sing. Gentlemen, there is no music without polyphony!"

This last phrase, which he pronounced with a condescension that betrayed Germanic pedantry, constantly recurred in his discourse, and seemed to sum up his system. But nothing could be less artificial than these theories; nothing that less resembled a thesis for effect only, or a *jeu d'esprit*: all his words breathed that sincerity of exaltation, that consciousness of truth which make apostles and explain martyrs. This man would certainly have suffered martyrdom for his musical faith.

We had no sufficient pretext for prolonging our visit; besides which, the poor old man seemed exhausted: he was falling back gradually into a reaction similar to that which had followed his terrible fit, and from which our questions had roused him for a moment. We took leave of him. After a few steps in the street, G. first broke the melancholy silence we had kept. "What an expiation," he cried, "what suffering! But I fear he will not have the strength to support it." Touched by all I had just seen and heard, much struck even by certain strange coincidences, I was not however disposed to conclude from them quite so much as my friend seemed to expect. I showed this by a few evasive words, and G. understood. "I know what is passing within you," he said; "you are struggling against the evidence of your own eyes, ears, and mind; but already you cease to laugh, and you will reflect. I saw that you noticed many things, but did you catch this detail in old Schild's conversation: that it is *ten years* since he began to endure the mental sufferings to which we have seen him a prey? At that time then a revolution took place in his ideas and manner of being. Well! we must see this curious case again and observe it afresh; I will find other opportunities or other pretexts, by means of his comrades in the orchestra. Does the enquiry seem interesting enough to you to wish to continue it with me?" I replied in the affirmative, and we separated.

V.

A few days after this, one morning G. entered my room, very pale, his countenance quite agitated. "Read!" he simply said, pointing to a few lines in a newspaper he held in his hand. It was a short paragraph in these terms:—

"A melancholy drama has just startled the inhabitants of the house No. — of the Rue de l'Éperon. An old German musician, named Schild, attached as flautist to the orchestra of the Colonne concerts, has lived in the house for many years, and his retired life, his eccentric ways, and, above all, the discordant sounds he drew all day long from the greatest variety of instruments, had given occasion to doubt as to his mental condition. Yesterday, the *concierge*, wondering at the unaccustomed silence that had prevailed nearly two whole days in the tenant's rooms, knocked, and obtaining no answer, determined to open the door, which offered no resistance. A frightful spectacle caused him to step back with a cry; the old man was hanging in the middle of the room, suspended by a long string to the ring in

the ceiling intended for a chandelier. At the calls of the *concierge* several neighbours hastened in, but they saw at the first glance that all help was useless. The unhappy man had, in fact, arranged everything so that death should be immediate. He must have mounted on the table and fastened to his feet two heavy piles of musical scores, then after putting his neck in the slip knot, he had pushed away the table with a long stick, so that the weight of the books should render strangulation certain. The light deal table upset, the stick fallen close by, the body stretched by the heavy volumes fastened to the feet, easily explained the lugubrious scene. Some singular details: beneath a colossal trophy of all kinds of instruments hung on the wall, lay the remains of a piano, which seemed to have been smashed by some furious hand, as well as a silver-mounted flute twisted and broken in two, and it was the strings that had been torn from a violoncello that had served to accomplish the artist's fatal project. Another detail no less strange: all the scores that the unfortunate man had hung to his feet to ensure his death were, without exception, works of Berlioz."

Bewildered by this paragraph I returned the paper to my friend, without being able to utter a word at first. "It is frightful!" I murmured, in a minute or so. "Yes," replied G., "but do you really see what is most terrible in all this? It is that the unhappy man has not known how to take his trial, nor how to bear it unto the end, and he will have to recommence it!"

For Henri G. the identity of Schild and Scudo was definitely proved, and the slightest doubt has never seemed possible to him on this subject. As for me, I do not judge, I draw no conclusion—I have told the story.

THE END.

## Poetry.

### THE PARADOX.

The cynic says we do not want her here,  
She mars, not makes man's happiness below;  
There is no evil in this naughty sphere,  
But woman has a hand in it, you know!  
A plaguey sex who love to vex,  
And set their foot upon our necks.

#### REFRAIN.

That grapes are sour now and then,  
Is true from Cork to Cadiz;  
The fair don't fancy certain men,  
Who say they hate the ladies.

It seems to me the darlings sweeten life  
With moods as changeful as the April day;  
If by mischance they ever kindle strife,  
Do they not oftener charm our griefs away?  
Those little feet I do not reck,  
But rather like them on my neck.

#### REFRAIN.

Your cynic, though he may revile  
The face beneath a wimple,  
Has staked his all upon a smile—  
Gone down before a dimple!

We grant them coy—capricious—what you will,  
Exact too—we've even known them vain;  
But a strange glamour hangs about them still,  
Whose gentle touch allays the throb of pain.  
Now grave, now gay, now pert, now vex,  
We never know what they'll be next.

#### REFRAIN.

Hilda teased me yesterday,  
To-day I'm full of sorrow;  
She will not deign a glance my way,  
But she'll be kind to-morrow!

Eastbourne.

[Copyright.]

F. B. DOVETON.

## THE EISTEDDFOD.

The proceedings of the Welsh National Eisteddfod, at the Albert Hall, on Tuesday and Wednesday last week, have been duly chronicled in *The Musical World*. On Thursday Mr. Lewis Morris took the President's chair, and part of the afternoon was occupied with the competitions in Welsh poetry and prose, and with "chairing the Bard." Twelve candidates entered for the £7 prize for a vocal trio, Mr. Thomas Price, of Merthyr Tydvil, being declared the winner. Four harpists competed on the French harp, and after a close contest Mr. Thomas Thomas came off victorious. A little boy of twelve, Charles Pierce, came so near getting the prize that a guinea was offered by two of the audience, and handed to the boy as a second prize. The £25 for a sacred cantata had not sufficiently inspired any composer, and was not awarded; nor was there any love-song worthy of a prize. The pianists' test—Chopin's Ballade in A flat—resulted in the success of Miss Edith Beale, of Wrexham, who won the £5 prize out of twenty candidates. Mr. Thomas Harris, of Carnarvon, took a £5 prize for a bass solo, and Miss Lucy Clarke received her prize for a contralto solo. The competition for "penillion" singing was drawn.

The victorious bard, the author of the best poem in Welsh upon "Queen Victoria," was declared to be the Rev. R. Williams, curate of Aberganolwyn, Merionethshire, who was "chaired" in great state. His prize was £40, the massive bard's chair in carved oak, and a gold medal, which Mr. Lewis Morris pinned on his breast. The trumpet sounded, much cheering followed, and Miss Mary Davies (the Chief Songstress of Wales) sang the chairing song with great expression and effect. All united in "The March of the Men of Harlech," which concluded the ceremony.

In the evening the following prizes were adjudicated: Cardiff Orchestral Society for the band competition. Best soprano song: Mr. R. S. Hughes, of Bethesda. Best congregational anthem: Mr. T. Price, of Merthyr Tydvil. Mr. Rees, of Llinos, Rhondda, £5 for soprano solo; Mrs. Rees and party £10 for singing a quartet; Mr. William Davies £5 for baritone song; Mr. W. T. Rees, of Llanelly, £10 for an essay on practical means for improving the position of Wales as regards orchestral music; and Mr. M. O. Jones, of Trehabert, Glamorgan, £30 for a biographical and critical account of Welsh musicians, from the earliest times to the middle of the present century.

The Prince of Wales, with the Princess and the three young Princesses, attended Friday's meeting. Mr. Puleston (who is to receive the honour of knighthood) read an address on behalf of the executive committee, to which the prince replied in graceful and fitting terms. Some music followed, Miss Mary Davies giving "The Ash Grove." The work of adjudicating prizes then re-commenced. Of musical interest were the following: Mr. J. John, of Pontypridd, £5 for a bass solo; Mr. John Thorman, of Regent's Park, £5 for a contralto song; Mr. D. Parry, organist of Llanrwst, £5 for a tenor song; Mrs. Rees and Miss Lucy Clarke, £5 for singing a duet. The competition for an instrumental trio (composition) did not gain a prize; a string-quartet party were not judged worthy of more than half the prize for quartet-playing. Misses Polly Rowlands and Miriam Evans tied for a first prize for soprano solo. The final choral competition was between Welsh choirs of more than 100 members, and the two competing choirs, the Brymby, Broughton and Berham Choral Society and the Gyrn Castle Choral Union, divided the prize of £100. A miscellaneous concert was held in the evening.

## THE PROMENADE CONCERTS.

The Promenade Concerts began last Saturday evening. The orchestra was in every way satisfactory, which indeed must be the case when it contains such players as Messrs. Carrodus, Howard Reynolds, Radcliff, Barrett, Dubrucq, Howell, Ould, Doyle, and Egerton. The concert opened with the National Anthem, Madame Valleria—who was received with great favour—singing the solo part, assisted by Mr. Stedman's choir. Madame Valleria also sang, in her usual charming manner, "The Vigil," by H. J. Edwards, and an Irish ballad. Mr. Clifford sang, in the first part, Hope Temple's song, "Tis all that I can say," and, in the second part, a new patriotic song, by A. C. Mackenzie, called "The Empire flag," for which he gained deserved applause, but refused the encore. Madame Enriquez and Mr. Henry Piercy also sang. As usual during previous seasons, Wednesday is set apart for classical music.

## MADAME PATTI'S CONCERT.

BRECON, August 11.

Madame Patti gave a concert here yesterday for the benefit of the Brecknock poor. The Mayor of Brecon received the artist at the railway station, and escorted her through the streets, which were gaily decorated with flags, to the Town Hall. A large audience was assembled to hear Madame Patti and the other artists; they showed their delight by demanding frequent "encores." Madame Patti complied with their wishes in the case of her songs: "Ombra leggiera," "A kiss and good-bye," "Home, sweet home," and the duet with Signor Nicolini "Da quel di." Miss Georgina Ganz, who gave Madame Patti's song to Byron's words "On Parting," roused great enthusiasm, and repeated the song in response to the heartily expressed wishes of the audience. Mdlle. Castellan (violin), Signori Nicolini, Bonetti, and Mattei (pianoforte), Mr. Spalding (recitation), and Mr. Ganz (conductor), generously assisted in the good work.

## Music Publishers' Weekly List.

## VOCAL.

In her Garden	...	Henri Logé	...	Hopkinson
My true love	...	Ernest Birch	...	"
Till the end of Time	...	Oliver King	...	"
Forty Hymn Tunes	...	Mortimer	...	Masters
Twelve Single Chants	...	R. Brown-Borthwick	...	Novello

## DANCE MUSIC.

Waltz, "Wild West"	...	Bessie Cobbold	...	Joseph Williams
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## Notes and News.

## LONDON.

The first of the Crystal Palace Saturday Afternoon Concerts (of the winter season) will be held on October 8.

The old-established firm of Messrs. W. E. Hill & Sons, makers and sellers of violins and bows, will remove their business at the end of October next, from 72, Wardour Street, to their new premises, 38, New Bond Street, opposite to the Grosvenor Gallery, and a few doors north of the Doré Gallery.

Those who have heard Mr. Luigi Arditi at Mr. Oscar Beringer's public or private concerts (at one of which the master and pupil played Liszt's "Les Préludes," on two pianos) will be glad to learn that he has taken a stride in his professional career. Mr. Arditi has been engaged as pianist for a tour through Norway and Sweden, Mdlle. Sigrid Arnoldson being of the party. The artists were to leave London last Tuesday.

Mr. and Mrs. Henschel will give a series of four recitals at Princes' Hall on Jan. 25, Feb. 8, 22, and March 7, 1888.

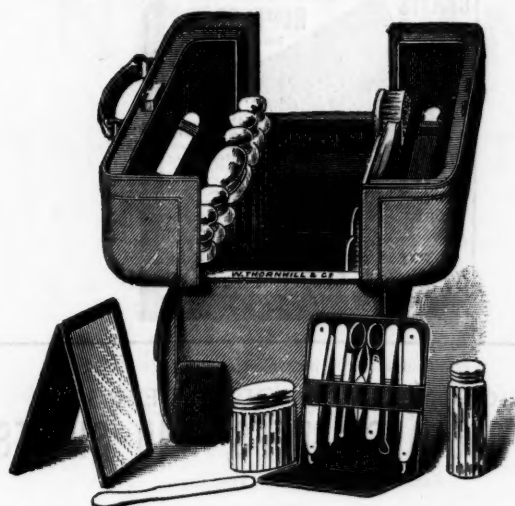
In the House of Commons recently Mr. Dixon-Hartland moved the second reading of his bill for the better regulation of theatres. Owing to the objection of Mr. Dodds the bill could not be proceeded with.

Mr. George Giddens, for some time a prominent member of Mr. Charles Wyndham's Criterion company, states that there is no foundation in the report that he is to become the manager of a theatre.

The identity of the initials to be found in the "Obituary" of a daily contemporary, with those of Mr. W. H. Husk, the former esteemed librarian of the Sacred Harmonic Society, and a well known writer on musical topics, points, we fear, to the conclusion that the musical world of London has lost a once prominent figure, and that many musicians will have to mourn the loss of a friend, and of a thoroughly good man.

[For "Provincial" and "Foreign" Notes see page 662.]





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## PROVINCIAL.

The works already selected for the Glasgow Choral Union's concerts are *The Messiah*, *Elijah*, and Berlioz's *Damnation de Faust*. The post of choir-master and choir-conductor of the Glasgow Choral Union is vacant.

Mr. Argent, a gifted musician and musical critic, has written a new "Mass of St. Benedict," which is to be performed with full orchestra at St. Anne's, Edgill, near Liverpool, on Sunday next.

MANCHESTER.—At length, after a very long vacation indeed, the principal theatres have re-opened. Numerous and successful alterations have been made at the Princes' with a view to ensuring a still greater amount of comfort and safety to the audience than was formerly the case. "Monte Christo Junior," played by the entire company from the Gaiety Theatre, occupies the boards this week. At the Theatre Royal Mr. Charles Warner's company appears in the new drama "Held by the Enemy." It is to be hoped that the counter attractions of the exhibition will not prove so great as to interfere with the adequate patronage of these admirably managed theatres; though on this point prediction would be hazardous, for the success of the exhibition has been simply phenomenal, as is testified by the fact that it has already been visited by over two-and-a-quarter million people. The attractions are constantly varying, and are almost invariably well worth a visit. On Friday last a special organ recital (*i.e.*, in addition to the two given daily by Mr. Kendrick Pyne) was given by Dr. Bridge of Westminster Abbey. The long connection of Dr. Bridge with Manchester, as organist of the cathedral, has caused his sound musicianship and accurate playing to be well-known and appreciated here. The recital, which included Handel's Concerto in B flat (No. 1, second set), was both interesting and enjoyable; at the same time we thought his playing was hardly as "clean" or as finished as it usually is—though there can be no doubt that the organ was mainly responsible for this.

## FOREIGN.

The new general manager of the Grand Ducal Theatre, at Weimar, is Herr von Schellendorf, once manager at Hanover.

A "cosmopolitan trio," sung in French, English, and Italian, is a feature of Missa's operetta, *Lydia*, as now performed at Boulogne.

An escape of gas is said to have been the cause of the fire at the concert-room of the Pré-Catelan, at Toulouse.

The appointment is announced of M. Hansen, as master of the ballet at the Paris Opera, in the place of the late M. Mérante. M. Hansen has held the same position at the La Monnaie, Brussels.

A statue of Victor Massé will be inaugurated at Lorient, on Sept. 4.

Signor Passaglia has, according to a Reuter's telegram, been entrusted with the execution of a design for a monument to Rossini, to be erected in the Church of Santa Croce, at Florence.

The hospital established and endowed by Verdi, at Sant' Agata, is to be opened on October 9—the birthday of the illustrious composer.

It is reported that Madame Giulia Valda, whose successes at the Royal Italian Opera are fresh in every one's memory, will produce Verdi's *Otello* at the New York Academy of Music next winter. There being no international copyright in America, anyone may procure the published music and perform it.

The *New York Times* states that Mr. Abbey has engaged Madame Christine Nilsson for a farewell concert tour through the United States next winter.

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